

WEEKLY MINI-SERIES



4 OF 4

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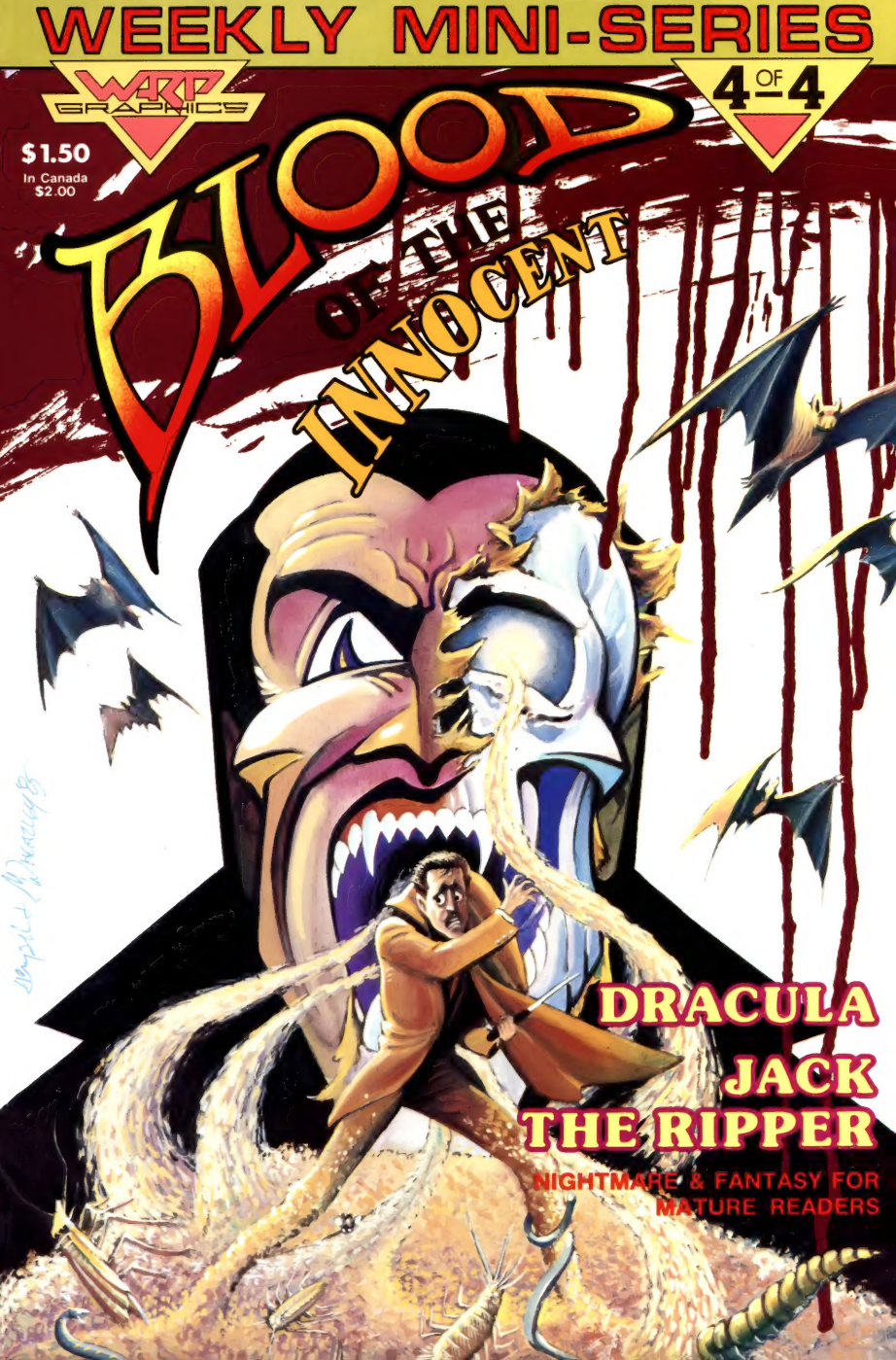
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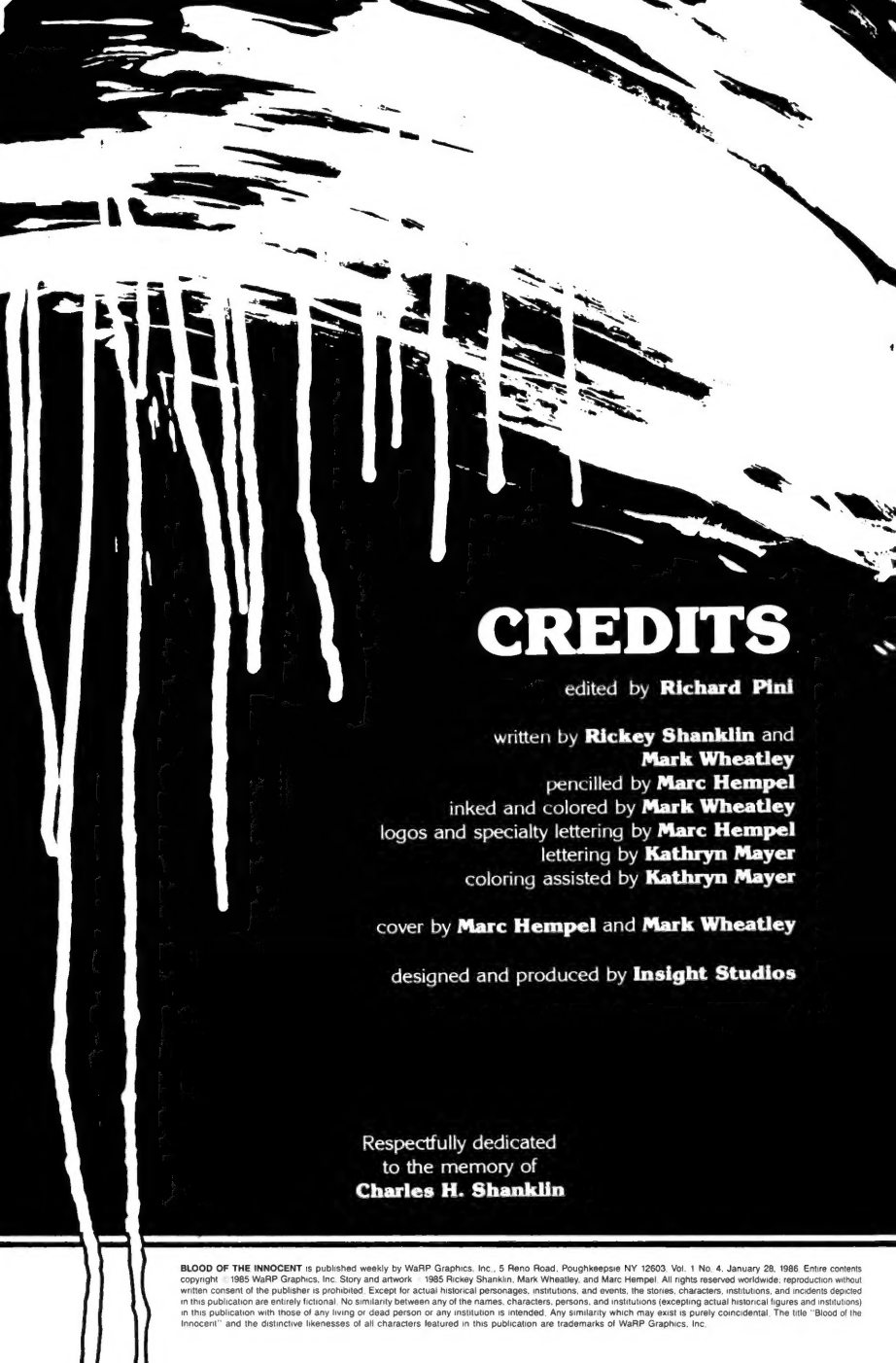
BLOOD OF THE INNOCENT

Warp Graphics

**DRACULA
JACK
THE RIPPER**

NIGHTMARE & FANTASY FOR
MATURE READERS





CREDITS

edited by **Richard Pini**

written by **Rickey Shanklin** and
Mark Wheatley

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designed and produced by **Insight Studios**

Respectfully dedicated
to the memory of
Charles H. Shanklin

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CHAPTER
FOUR:

VAMPIRE LOVE LUNATIC MOON

HE IS THE DUKE
OF CLARENCE.
HIS MIND IS ROTTING.
AND, IN THIS CRAZED
STATE, HE HAS COME TO
LONDON'S LOWER EAST END
SEEKING THE PHANTOMS
OF HIS SICKENED
IMAGINATION.

HE HAS UNCOVERED
HIS DEEPEST FEARS.

I'VE
FOUND THE
KINGDOM
OF
WHORES!

HERE IS THEIR
SEAT OF POWER, EDDY.
LET THEM BELIEVE THAT
THEY ARE SAFE FROM
YOUR SEARCHING EYES! LET
THEM BELIEVE THAT THEY CAN
OUTWIT YOUR ROYAL BLOOD.

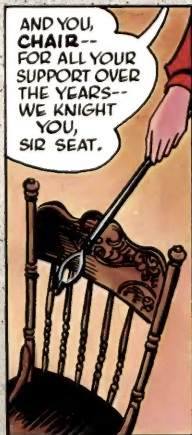
BUT THEY'D HAVE TO BE CRAZY
TO BELIEVE THAT...WOULDN'T THEY, EDDY?

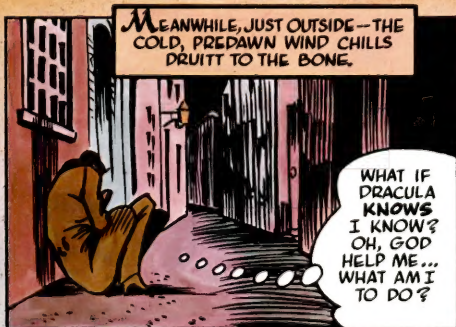


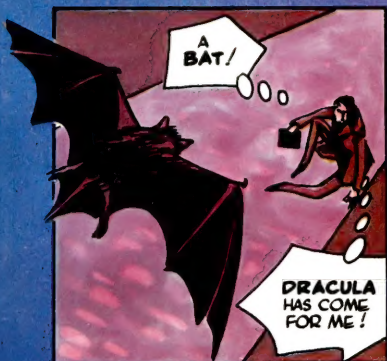


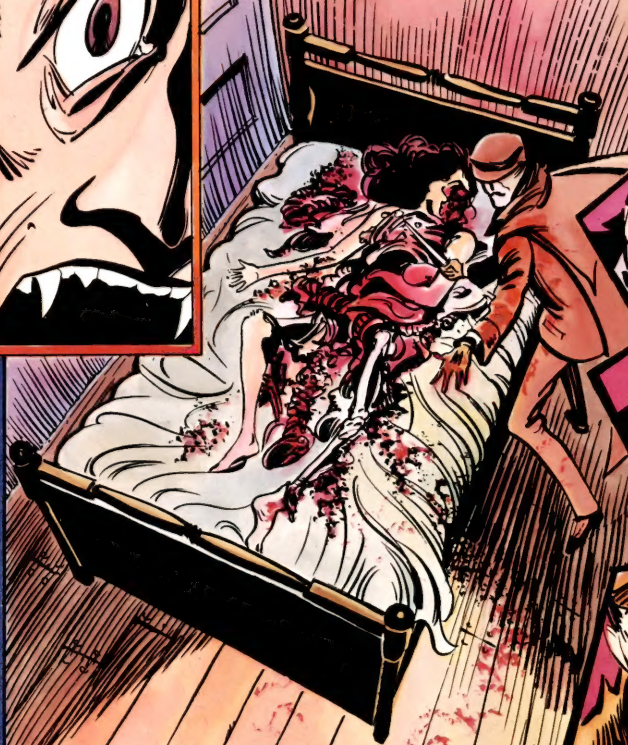


IN HER WHITE-CHAPEL ROOM, MARY AWAITS THE RETURN OF COUNT DRACULA.











A BLACK STORM
RAGES IN
DRACULA'S HEART...



YOU
FILTHY
MADMAN!



I WAS ONLY--
LIKE YOU-- THE
HAND OF GOD!
YOU WERE MY
GUIDE!



WE'RE
ALIKE,
YOU
SEE...



...BORN TO PREY
ON WOMEN
LIKE THIS... THIS
WHORE!



SHE
WAS
MY--

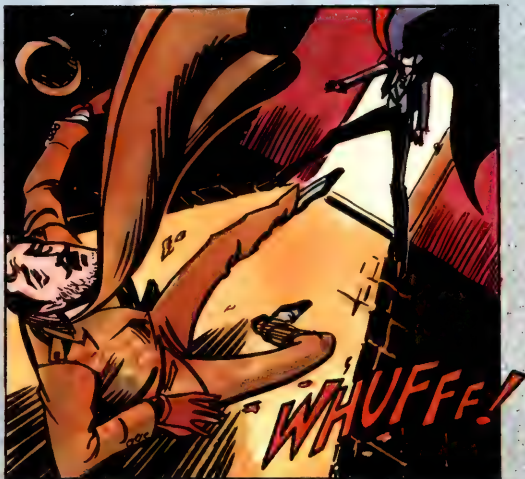


I
LOVED
HER.



OUT!



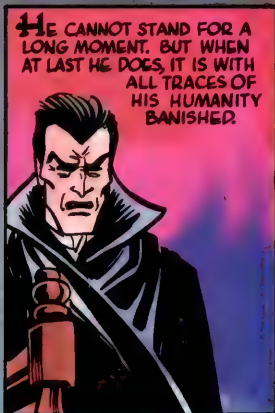


IT IS MY LOVE
THAT HAS STOLEN
YOU FROM ME!
DEATH BY MY
HAND WOULD
HAVE GIVEN US
ETERNITY.

HAD I NOT
HESITATED, HAD I
ACTED AS I OUGHT
TO HAVE, YOUR
MURDERER
COULD HAVE
BEEN YOUR
VICTIM!

WHAT IS THIS FEELING? THIS
URGE TO CRY...

BUT HE CAN'T. HE DOES
NOT REMEMBER HOW.





**GROWF!
SNARF!**

EDDY!



**NO!
STOP
IT!**

GRRR



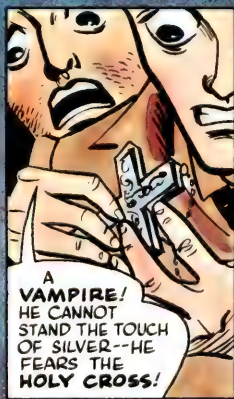
GRRRR

PLEASE...



MY GOD--
WHAT IS
HE?

GRRRRR



A
VAMPIRE!
HE CANNOT
STAND THE TOUCH
OF SILVER--HE
FEARS THE
HOLY CROSS!

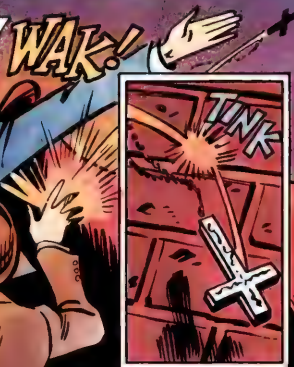


NOW ALL COURAGE HAS
DRAINED FROM HIM, AND
DRUITT SLINKS AWAY.



YOU HAVE BEEN
MISLEAD. THIS
ICON HAS NO
MEANING FOR ME!

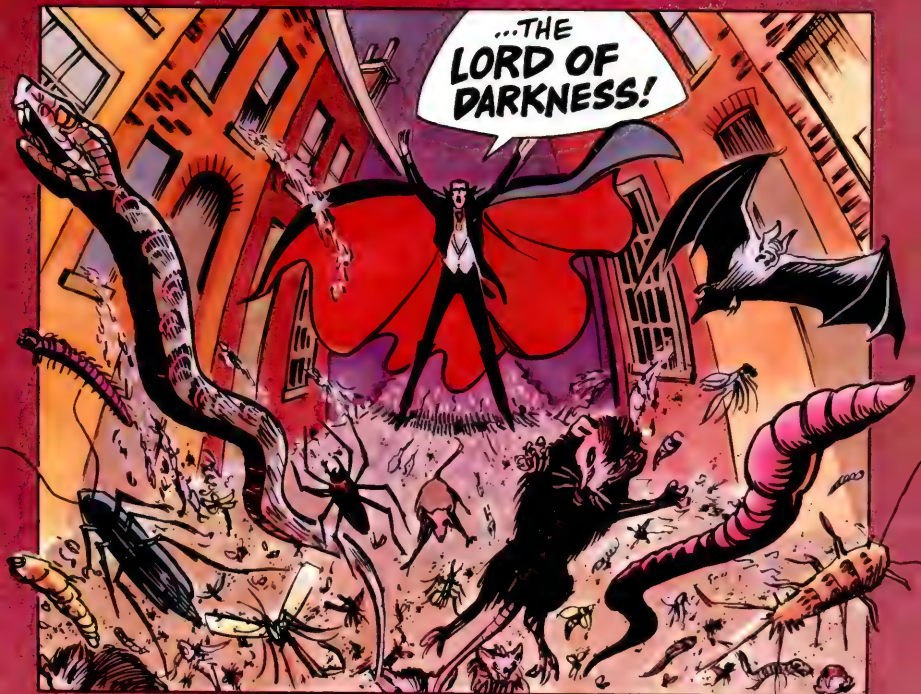
**DRACULA
FEARS NOTHING
ON EARTH!**



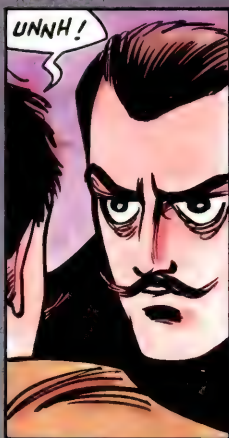
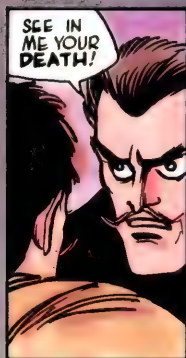
WAK!

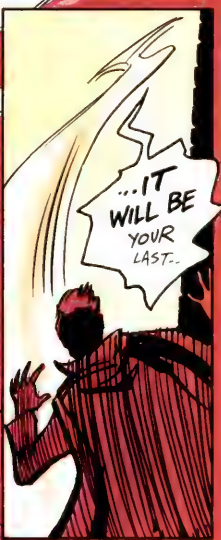
TINK

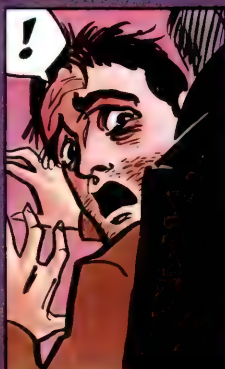
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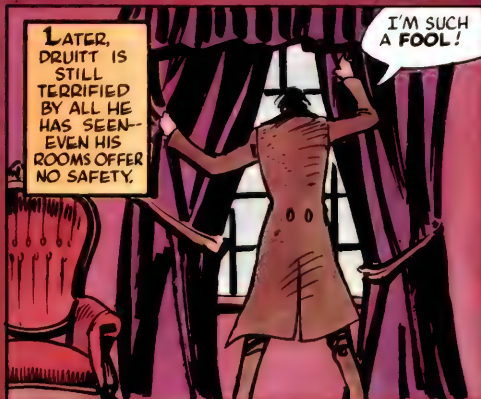
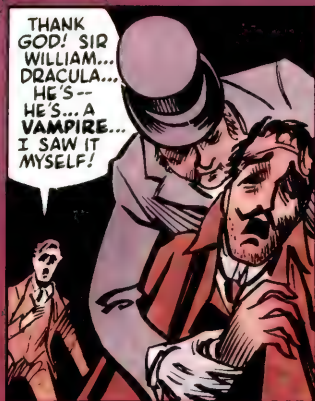




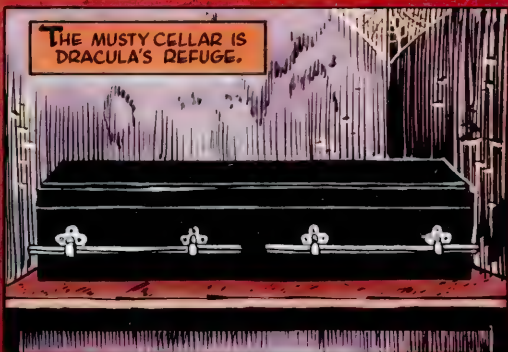
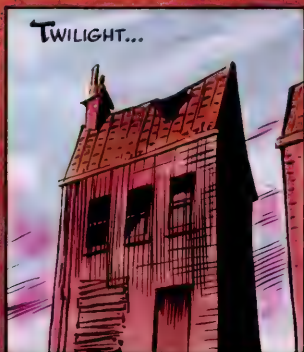
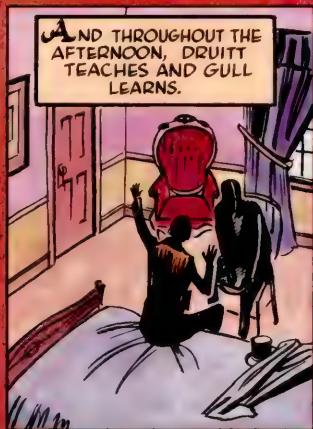
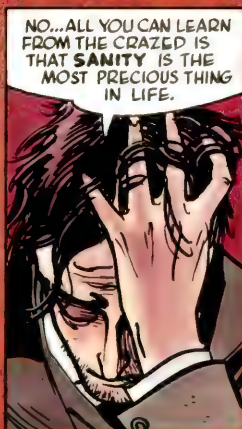












THE DAY'S
PASSING
HAS IMPARTED
NO REST TO
THE VAMPIRE.
ALL THOSE
SUNLIGHT
HOURS WERE
ONLY A
FOIL TO HIS
BURNING
NEED FOR
REVENGE.

TONIGHT THERE WILL BE
NO PLACE HE CAN HIDE.
I HAVE HIS **SCENT**...
I KNOW HIS **BLOOD**.



DARKNESS
COMES.



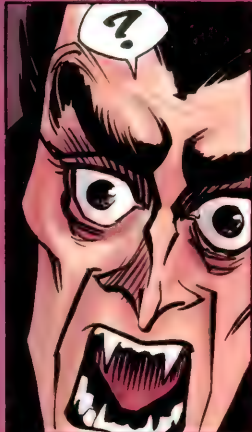
SOON...



...I
WILL BE
REVENGED...



?

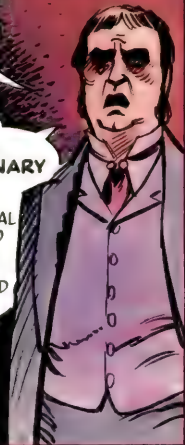


WHO COULD
BE SO
FOOLISH AS
TO INVADE
MY HOME?

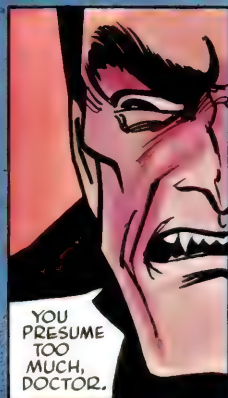
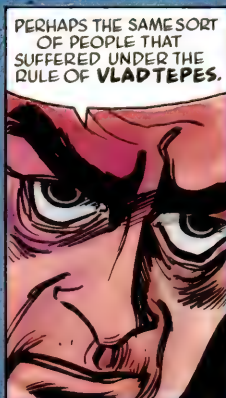
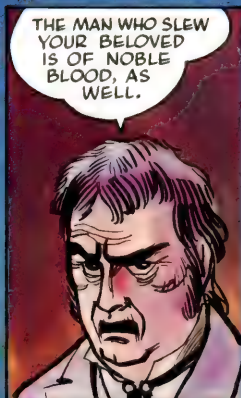


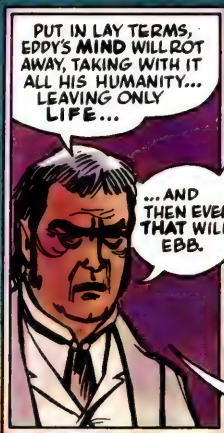
MY NAME
IS SIR
WILLIAM
GULL.

I AM THE
PHYSICIAN
EXTRAORDINARY
TO QUEEN
VICTORIA,
AND PERSONAL
PHYSICIAN TO
BOTH OF THE
YOUNG MEN
YOU QUARRELED
WITH THIS
MORNING.

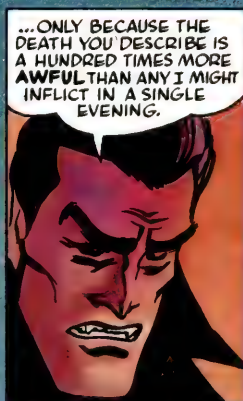








ALL HIS YOUTHFUL
STRENGTH WILL MELT LIKE
THE SKIN THAT WILL SAG
ON HIS BONES.



IF, HOWEVER, YOU HAVE **LIED** TO ME IN THE SENSE THAT YOU SHOULD ATTEMPT TO CURE HIM--AND HE ASCENDS THE THRONE OF ENGLAND-- I WILL **RETURN.**



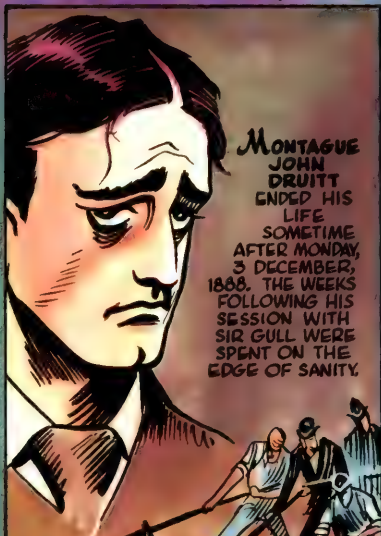
AND THEN ENGLAND, THE ROYAL FAMILY ITSELF, WILL LEARN **TERROR** THAT WILL WIPE OUT THE MEMORY OF THIS "**JACK THE RIPPER!**"



YOU HAVE MY WORD.



EULOGY



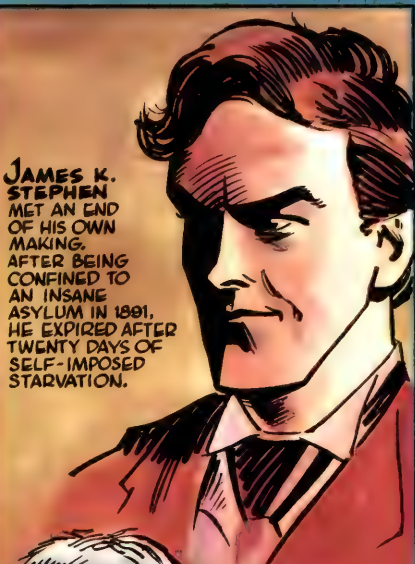
MONTAGUE JOHN DRUIT ENDED HIS LIFE SOMETIME AFTER MONDAY, 3 DECEMBER, 1888. THE WEEKS FOLLOWING HIS SESSION WITH SIR GULL WERE SPENT ON THE EDGE OF SANITY.



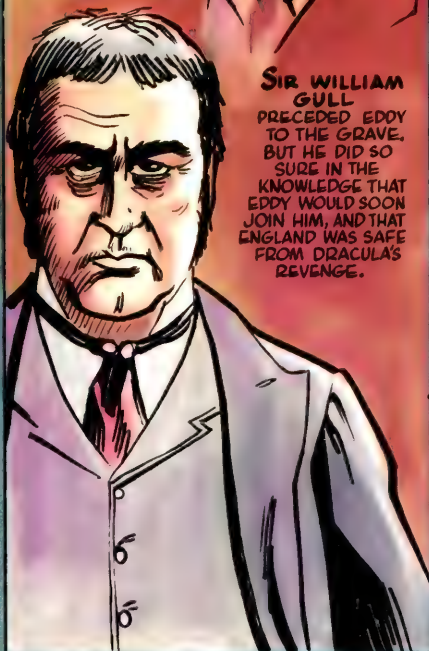
HE LEFT BEHIND A NOTE:

Since Friday I felt I was going to be like Mother and the best thing for me was to die.

IN THE YEARS SINCE, HE HAS BECOME AN EASY TARGET. IT HAS BEEN OFTEN SUGGESTED THAT IT WAS HE WHO WAS JACK THE RIPPER.



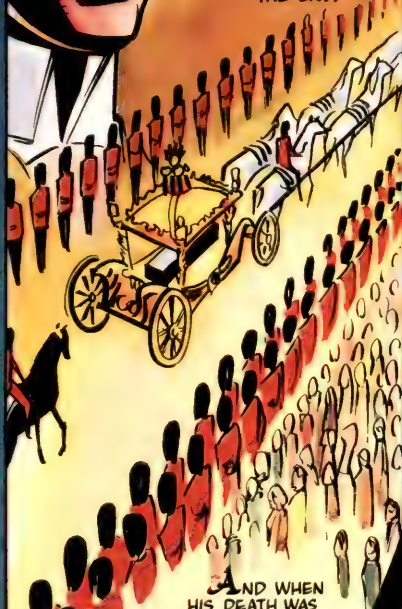
JAMES K. STEPHEN MET AN END OF HIS OWN MAKING. AFTER BEING CONFINED TO AN INSANE ASYLUM IN 1891, HE EXPIRED AFTER TWENTY DAYS OF SELF-IMPOSED STARVATION.



SIR WILLIAM GULL PRECEDED EDDY TO THE GRAVE. BUT HE DID SO SURE IN THE KNOWLEDGE THAT EDDY WOULD SOON JOIN HIM, AND THAT ENGLAND WAS SAFE FROM DRACULA'S REVENGE.



**EDDY,
THE DUKE
OF CLARENCE,**
EVENTUALLY
DETERIORATED
TO THE POINT
WHERE HE HAD
TO BE CONFINED
TO A SANITARIUM.
HIDDEN AWAY,
HIS FINAL YEARS
WERE AT LEAST
AS DAMNING AS
HAD BEEN ANTICIPATED,
BUT THE PUBLIC
WAS TREATED WITH
THE APPEARANCES OF
A STAND-IN UNTIL
THE END.



AND WHEN
HIS DEATH WAS
ANNOUNCED, HE WAS
GIVEN A BURIAL AND
A PROCESSION THAT
ILLUMINATED THE LOVE
THE PEOPLE OF ENGLAND
HAVE FOR THE ROYAL
FAMILY.



DRACULA
TRAVELED WIDELY
BEFORE RETURNING
TO ENGLAND.
YET IT WAS
THOSE MONTHS
SPENT HERE THAT
PLANTED THE SEEDS
OF HIS DOOM.
**DR. JONATHAN
HARKER**
FINALLY BROUGHT
AN END TO THE
**KING OF
VAMPIRES.**



**THE KING IS DEAD!
LONG MAY HE REST!**

WHITECHAPEL

The Shame of London



Victorian Whitechapel was not a nice place to live — or visit. Only Death frequented the place and only Misery chose to live there.

At best, the average resident's existence was punctuated by rare periods of health, happiness and food. Clean rags signified prosperity where dirty rags were the norm. It was not uncommon for a child to die at the age of four or five; once dead, the body might lie for up to a week before being buried. Whitechapel's wildlife were rats, roaches, and lice. Citizens shared their streets with cattle being driven to slaughter — but the cattle, at least, were only passing through. Tens of thousands lived in the squalor.

Yet before the Ripper's reign of terror, I was fashionable for the well-to-do to venture into Whitechapel for a bit of slumming. The upper class was fascinated with the very poverty I was insulated from. Yet, despite their forays into the blighted area, the upper social strata of London barely acknowledged Whitechapel's existence. The wonder of it was that anyone in London even noticed that a madman was chopping up ladies of the night.

When the Ripper started his rampage, there were an estimated 1200 prostitutes in Whitechapel. Critics of the area claimed that the whores were only getting what they deserved — that a society so far down in the gutter could only be expected to produce a killer of the Ripper's magnitude. With nationalities from all over Europe represented in Whitechapel, it was repeatedly asserted that no Englishman could have perpetrated such a horrible crime. Certainly, according to the anti-Semite feeling always alive in Whitechapel, it would be expected of a Jew. Major Arthur Griffiths suggested that Jack the Ripper was a lunatic Polish Jew who was clapped in an

asylum after his bloodbath. Sir Robert Anderson declared with certainty that the Ripper was a low-class Polish Jew sheltered by his people. On the other hand, Sir Henry Smith ridiculed Anderson's statement. Two respected newspapers of the era, *The Standard* and *The Times*, published bizarre articles accusing Jews of the murders. The papers suggested that the murders were being carried out by a Schächter (one who butchers animals according to Jewish ritual), but the instrument used in this ritual (the Khalef) is single-edged and not pointed — unlike the Ripper's weapon. As a result of such anti-Semitic hysteria, many Jews feared for their lives.

Was there any protection to be had in Whitechapel? What part did London's police play?

The force originated with Henry Fielding (the author of **Tom Jones**), who was succeeded by his blind brother, Sir John Fielding. Sir John created the Bow Street Runners, who carried pistols and tiny batons with gilt crowns as badges of office. Effective in their own way, the Runners gave way to the Metropolitan Police Force in 1829 — and by the late 1800's discord and friction were rife between the factions in power. The men who paid the price of discord were the men on the beat.

Young policemen were often given a few weeks' drill, then flung out onto the streets to pick up the elements of their trade. The police generally patrolled in pairs, and sometimes nailed bits of rubber to their clumsy regulation boots for added silence. They were often granted little respect, and hooligans often roamed the streets of Whitechapel with no fear of the law.

In such an atmosphere did the Ripper work, carrying out his twisted acts of depravity against those most vulnerable, those at the lowest level of society. In an era of repressed sexuality, Jack the Ripper represented a scream against the hypocritical sexual silence of the age.

His voice has not faded with time.



DRAWN BLOOD

Original Art for Sale

All of the art for **Blood of the Innocent** is for sale. The black and white versions of all four covers (as seen in ads) as well as the two covers done for **Amazing Heroes** and **Mile High Futures** are \$90.00 each. The painting for issue #4 is available for \$500.00 (Others sold, sorry). For story pages, prices range from \$65.00 to \$90.00 per page for the black and white originals, and \$25.00 to \$50.00 for the colored photostats. All pages will be signed by Wheatley and Hempel.

Make your check or money order payable to **Insight Studios** in the full amount. Send a list of the pages you are interested in (these are one-of-a-kind originals; please list alternates). Make it clear whether you want the black and white and/or the color, and mail to:

INSIGHT STUDIOS
7844 Saint Thomas Drive
Baltimore, MD 21236

\$65.00b&w/\$25.00c pages

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1,2,7,9,10,15,16

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5,6,7,21,22,23,24

Issue #3

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Issue #4

2,18,19,25

\$75.00b&w/\$35.00c pages

Issue #1

4,5,6,8,11,14,17,18,19,23

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Issue #2

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Issue #3

1

Issue #4

1,6,7,8,12,13,14,15,23,24,26





MARC HEMPEL **MARK WHEATLEY**

KATHRYN MAYER

RICKEY SHANKLIN

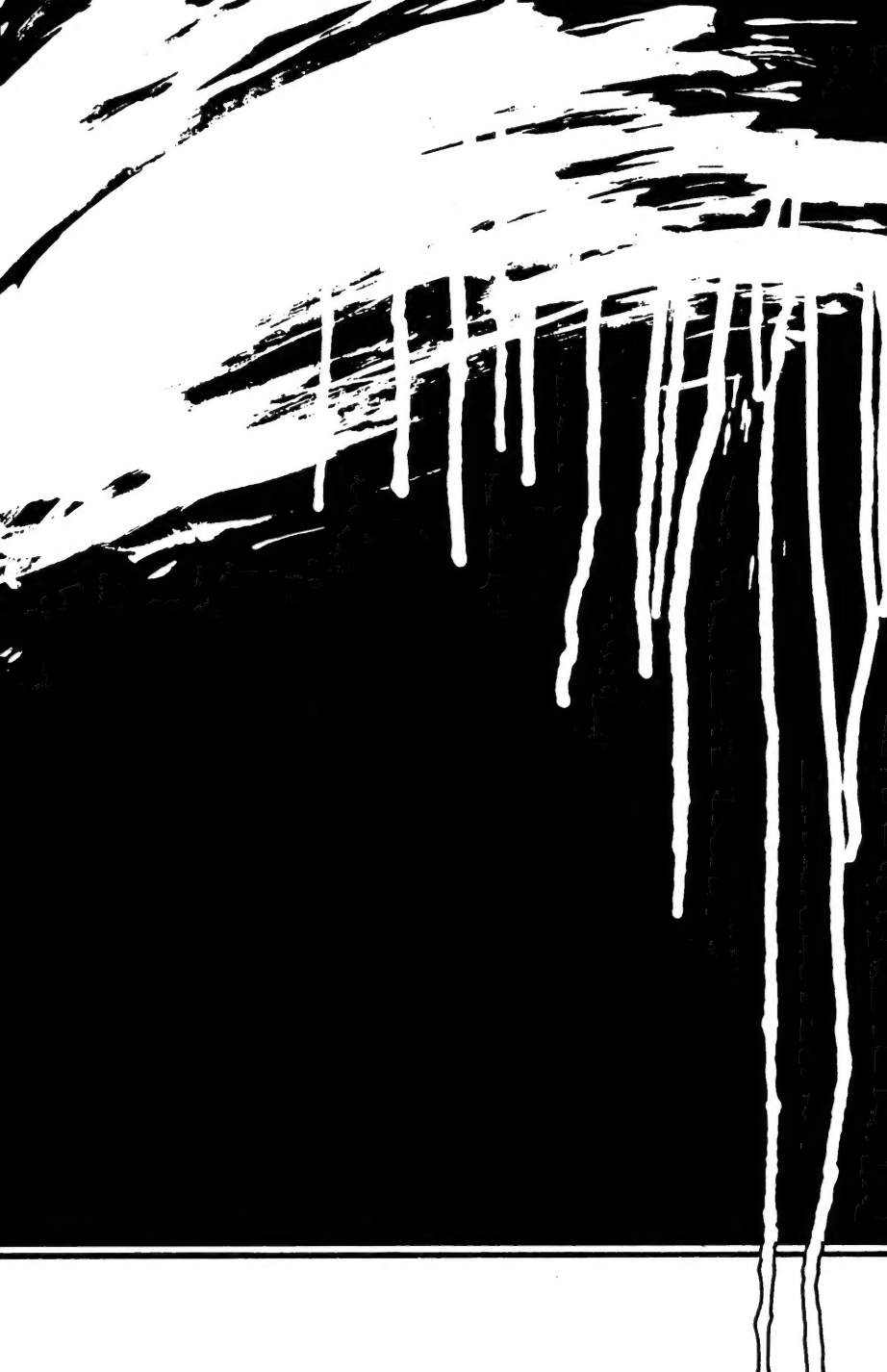
RICKEY L. SHANKLIN is a Baltimore native. He gained journalistic experience by publishing several fanzines and while working as a book reviewer for the **Baltimore News-American**. He turned this experience into a newspaper of his own, devoted exclusively to reviews of books and movies, which he christened **Between The Covers**. The paper achieved success with wide distribution through an extensive number of bookstores in the Baltimore area. His experience with the bookstores led to his opening his own, MINDBRIDGE, Ltd. Now operating from two locations, MINDBRIDGE offers a full range of new and used books, magazines, comics, original art, and toys. With his wife, Susan, assisting him with the stores, Rick has found the time to write a monthly column on comics, entitled "Dealer's Choice" for **Vintage Collectibles**. He has a horror story upcoming in **Eldritch Tales** and is working on a novel. His remaining time is devoted to his two sons, Keith and Christopher, and the antics of his dog and two cats.

MARK WHEATLEY founded Insight Studios in 1979 after gaining credits as an art director, logo designer, illustrator, author, and comic strip creator. His work has appeared in such national showcases as **TV Guide**, **Heavy Metal**, **Epic Illustrated**, **Rock Magazine**, **Zebra Books**, and **Bantam Books**. His comic book work includes **Mars**, **Amazing High Adventure**, and **Tales of**

Terror. Currently, he is working on several solo comics projects as well as continuing his collaborations with Marc Hempel and Rickey Shanklin. In idle moments he contributes to **Insight's** advertising accounts and creates electronic music soundtracks. He is married to the lovely and energetic Carol Wheatley, who is giving him an awful lot of help in raising a vicious little cat named Mandy.

MARC HEMPEL is best known for his striking and inventive comics and illustration, which first appeared in such magazines as **Fantastic Films**, **Eclipse**, **Questar**, and **Epic Illustrated**. In 1980, Marc made the move from Chicago to Baltimore, and joined forces with Mark Wheatley at Insight Studios. Here he created more work for **Epic**, as well as paintings and strips for **Heavy Metal**, **Bop**, and **Alien Encounters**. In collaboration with Wheatley he designed and illustrated the Bantam paperback series **Be An Interplanetary Spy**, and the comic book series **Mars**. Marc has also worked with Wheatley on a story for Marvel's **Amazing High Adventure**, and has contributed unusual one-page cartoons to various comics, magazines, and newspapers. When he has the time, Marc likes to dabble in 3-D photography, listen to classic 50's rock 'n' roll, and maintain his status as an eligible bachelor.

KATHRYN MAYER is a graduate of the Maryland Institute, College of Art. She has worked with Insight Studios since 1982 on a number of projects. For **Be An Interplanetary Spy** she produced a tremendous number of mechanicals. For **Mars** and other comics projects she has contributed lettering and coloring. Her chosen field is costuming, and she has several awards for her work. These include Master Division awards from several World Science Fiction Conventions.



NEXT MONTH



WaRP GRAPHICS ANNUAL

Unicorn Isle



A Distant
Soil



Thunderbunny



Elfquest

**AND
MORE!**

Panda Khan



Blood of the
Innocent



Mythadventures



Dracula and Jack the Ripper return in a brief, chilling epilogue to *Blood of the Innocent* — in the *WaRP Graphics Annual*, 64 color pages of your favorite WaRP Graphics stars in all-new stories — including the return of *Elfquest*! Plus: *Mythadventures*, *A Distant Soil*, *Panda Khan*, and *Thunderbunny*! And — for the first time anywhere — *Unicorn Isle*!

Don't miss
WaRP GRAPHICS ANNUAL #1
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